

An analytical Study of Egyptian Sculptors' Mythological SelectionsMay A. Abdou¹, Ahmed A. Gad², Samir Shoshan³ and Lamia Karam¹¹Department of Art Education, Faculty of Specific Education, Kafr El-Sheikh University, Egypt.²Department of Sculpture, Faculty of Fine Arts, Helwan University, Egypt.³Department of Sculpture, Faculty of Fine Arts, Alexandria University, Egypt.mimo_m5@yahoo.com

Abstract: When considering mythology that forms the essence of an artwork over the historical times, one finds it closer to a vision. However, this does not mean that it ignores reality. It nominates the experience for no other reason than that it tries to interpret and organize it. A work of art combines thought, reality and myth. Mythology transcends poetry by declaring reality. Egyptian mythology is a creative spring for the artistic vision of the Egyptian Sculptor. General investigating of art leads to intellectual implies starting real presentation of shapes in nature which are interpreted with the loss of reality over time but it gives the vitality and glamour of their unique spiritual and imaginative artistic values. For an artist needs motivation to be creative. The universe is not seen a law and reality, but as an effective unity with spiritual and emotional reactions. Shapes formation does not represent already existing strengths, but it embodies ideas. So, the problem of the present research can be stated as follows" To what extent did Egyptian mythology influence the work of Egyptian sculptors?" The most important results of the study are: Egyptian mythology has an effective role in motivating Egyptian sculptor's creation and imagination to produce creative artistic ideas. The analysis of the Egyptian sculptors' artworks emphasized the research results.

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Background

Fiction or fantasy art is one of the art sections of special formal and intellectual characteristics that pay attention to the feelings of the artist toward the very fact-reality or expressing the reality of what is perceived and felt by beyond the scope of sensory phenomena. However, it includes reality and surrounds it by a strong upper force. It, also, acts as a compensation to man's inability to achieve in the real world by employing a place of imagination and photography to turn the impossible thing in the language reality into feasible and possible in the language of art.

Hence, artists introduce an alternative vague view for the concept of reality into the feasible and possible in art language as an alternative to the concept of the visible reality, presenting a new equivalent for their visions. Fantasy does not escape from reality, but it achieves other targets and desires. It is the perfect way to describe the human experience and presents criticism for some of the political, social or religious situations in a covert, subtle and codified fictional acting translation. It's an honest mirror that reflects the world of good, evil, anxiety, fear, dreams and hopes of all times. It is an eccentric formative art characterized by freedom and liberation from restrictions, regulations and laws of visible reality. It has no time or space limits and is distinguished from other artworks with involving metals and contents for

achieving the concept of odd, strange and unusual and raising surprise, insecurity and fear. It is, also, characterized by freedom and liberation from the traditional form of restrictions and translates the visual reality in a concerned, unexpected and strange way. It is the window that overlooks the above-world or beyond the imagination to reveal the essence of reality or the ideas in advance. It is, in sharper and clearer sense, a realistic art with an expanded visual perception.

"Throughout history the artist harnessed many methods to achieve his experience in the form of symbols, formulated using terms metaphors and exaggerations in order to reach a fictional signals and aesthetic views, supported by not what was seen, but what was believed about the truth.[1]

"There is no doubt that the symbolic expressions used by the ancient Egyptian artist had a profound impact for what is produced by modern artists. But, there is a difference between what is done by old and modern artist, there is a variance between the standards and criteria which aims to symbolic form. Also, the factors motivating the existence of symbolic forms differ in a vast level of culture and thought between ages".[2].

"Of course, ideological religious foundations on which the ancient Egyptian sculptor built on his basis of work system, when presenting the numerous gods of the Pharaonic belief, are not the same fundamentals

that drove the modern Egyptian artist to draw inspiration from mythological style and mixing organisms into his work.

So, when talking about modern Egyptian sculpture, the artist Mahmoud Mokhtar must be mentioned as the pioneer of modern sculpture who has established the rules of modern Egyptian school by combining the originality of old sculpture and modern thought of the Egyptian farmer life not from the perspective of the Orient a lists who preceded Mokhtar but from the Egyptian perspective. It seems as if Pharaohs built statues using the modern sculpture. Hence, the symbol in the works of Mokhtar, embodied the mythological form as in his most famous work found in Cairo *Egypt Renaissance or Nahdet Masar*. That work embodies the national spirit of Renaissance and enlightenment emanating from pure Egyptian identity [3].

Research Problem:

To what extent did mythology influence the work of Egyptian sculptors? What are the aesthetic values that characterize their works and their impact on the art of sculpture?

Research Aims:

1. Defining mythology and its roots as a springboard for the artist to address the composition.
2. Utilizing the formation treatments added by the sculptor to the natural shape to have it into the world of fantasy as an attempt for renewal and change in fine art since ancient times.
3. Activating the role of the creative imagination of the sculptor by displaying models of the mythological sculpture and explaining some of the Egyptians sculptors' utilizations of the mythological heritage.
4. Utilizing the sculpture works of a legendary thought and its influence on a modern Egyptian sculptor.

Research Significance:

1. Defining important features and characteristics that distinguish mythological sculptures to be utilized in the field of sculpture.
2. Shedding light on the study of mythological shape for understanding and innovating of the aesthetics of a sculptural shape through the formation of its items and fitting them in line with the thought of the artist.
3. Highlighting the aesthetic values carried by these sculptures for utilizing them in formation.
4. Defining various trends addressed by the mythological shape for using them in the development and utilization their innovative aspects.

Research hypotheses:

1. There is a relationship between the mythological shapes and the belief in civilizations.

2. There is a relationship between the mythological shapes and enriching imagination of the Egyptians sculptors.

3. There is a relationship between the mythological forms and the development of their artistic and technical performance.

Research Postulates:

- Heritage is an inexhaustible wealth and the embodiment of the ideal
- Forms of human patterns and creative.
- The mythology ideology fit to be a source of inspiration for the artist all through times and ages.

Research Limitations:

Research is limited to the analysis the work of a group of the Egyptian artists who dealt with themes about Egyptian mythology.

Research Methodology:

This research follows a descriptive analytical approach handling some works of the Egyptians sculptors.

Research Terms

Definition of mythology:

The term mythology has two meanings:

First: the study of myths as a branch of science concerned with the collection and interpretation of myths.

Second: the collection of myths and stories (legendries) of a culture was as the mythology of Greek or the mythology of Latin.

The myth is a narrative story aims to interpret something in the nature or the universe as the origins of the universe, rain, wind, earthquakes or volcanoes. It aims to explain whether these behaviors are social customs and traditions or natures and human feelings or brutality as love, hatred envy or curiosity. Sometimes his aim was fun and sophistication when talking about a mythological character or a story after giving artistic touches to a narrative to make it more enjoyable and impressive.

Myths were often associated with certain types of religious rituals and basic worships of the ancient gods believed to be existed, although the ancient legend is currently seen as a form of fantasy and superstition. But, it is worthy noted that these myths constituted the initial interpretations and primitive of the surrounding world out of which human being provided subsequent interpretations of the surrounding world around.

Sculpture in the Language:

Etymology of the word sculpture: carving something is to shave and sharpen and it said; somebody carves on the generosity meaning printed on him, and the statue is flatten and completed the form, cut it from the mountain, and the Almighty of Allah said (Allah is the best in everything he created and began the creation of man from clay).

Sculpture:

Mass in three dimensions, imposing its presence through an internal and external stressful elements; the external ones space stands in the first place to be considered a specific landmark and gives its shade and light in an aesthetic system while its impact on the surfaces located, while what is internal reacts systems of interacting relations to achieve aesthetic carved so that examination of the sculpture block representation, is to spin around, in this visual course material and formal force of the statue exist in a special expressive format, that is art style.

The statue examination begins with investigating the nature of the underlying thought, as the statue consists of form evidence, total semantic meaning which is the spiritual, social and sociological understanding of its social role. These symbols serve as the intensification of the ideas of a speech profile, a strong burdened mental contents, The mythology, as a spiritual visions and symbols, means more than mere volumes arranged in a certain system.

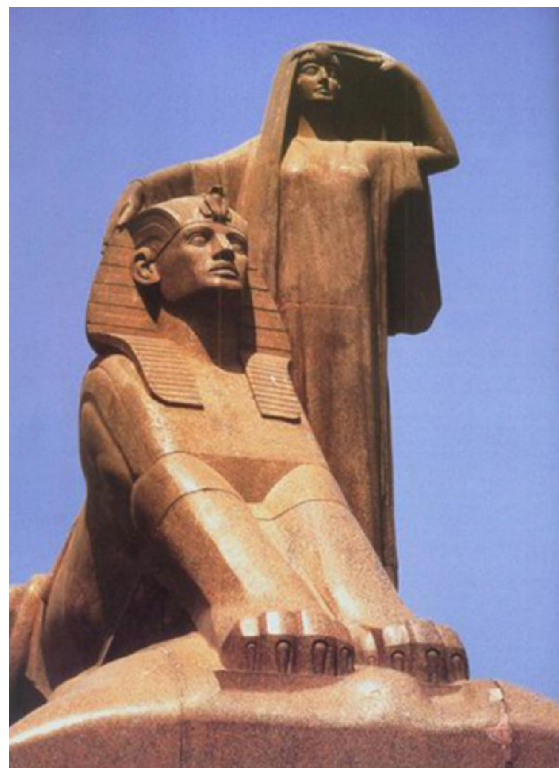
Selections from the works of the Egyptian Sculptors:**Artist Mahmoud Mokhtar:**

The sculptor Mahmoud Mokhtar is the first to revive the art of Egyptian sculpture after being stopped for hundreds of years. He is the first sculptor in Egypt to have statues held in public squares, up till now he is the only sculptor who has a private museum for his statues (Mokhtar Museum) in the liberty garden land in the Gezira island in Cairo.

"Mokhtar has achieved in his artistic short life of 43 years a position and fame among millions as one of the leaders of the national revolution. Mokhtar has set up a high building in terms of both quantity and quality in the history of the modern Egyptian sculpture and simultaneously put its first foundation stone. The sculptor's finger prints are highly remarkable in the Egyptian sculpture to the present [4].

In the most famous work of Mokhtar, Egypt Renaissance statue, the idea of work in Paris after the end of the first world war appeared, "Egypt was in this period restricted by the protection imposed by Britain, the revolutionary and nationalist movements in Egypt were explosive. Mokhtar wanted as many other artists to express what these events moved in the chests, there was a strong motive behind the demand for freedom which is awareness.

Everything in Egypt invited to search for the "symbol", this was the Renaissance age with its imagination, persistence and incentives. This atmosphere inspired the idea of the statue of Egypt Renaissance.

Statue of Egypt Renaissance picture (1)

In this work, the sculptor chose a form not used before, the standing Egyptian farmer-woman, shifting her muffler from her face proudly at the head of Sphinx which represents her past and ancient civilization. Sphinx represents the underlying strength of the Egyptian people weighed civilization. Sphinx carries all Egyptian meanings but Mokhtar sculpted it in the standing up shape, stressing the Egyptian Renaissance, in the formation of a discreet architect and was keen to confirm his Egyptian identity in meaning and treatment. The broad flats of the statue, geometric analyses and the static form all take us back to the ancient Egyptian sculpture rules.

Gamal El-Segeeni

El-Sageeni was a true artist of a fighter character. He shows creativity between what is heritage and roots and what is present. Going through his wonderful works, one sees the upstream signs of his mind. El-Sageeni was worried about the political, economic and social mobility problems of his homeland, Egypt. This within the multiple forms of and diversity of raw materials and techniques heritage on text reveals a cultural and heritage storage of dramatic and unique human sense [5].

The production of El-Segeeni can be characterized with social realism as he provides thoughts for the art. On the one hand, he resisted the works produced in the ivory tower and on the other hand normal man's apprehension from art space. Artistically, El-Sageeni is considered a renounced

professor in using the Islamic art data especially the arabesque, and in innovating proven method combining the enormity of the Egyptian sculpture and elements of Islamic Art [6].

If the use of the mythological symbol by Mukhtaris characterized by tenderness and celibacy in addressing its compositions, the symbol in the works of El-Sageeni is a fundamental pillar art work upon which the art work is based and carries strengths and abundance that link to the narrative and dwelling on the spread of many symbols in the same work, in which the artist tries to express all aspects of life.

The Blind Stomach (Picture 2)



The work is full of popular mythological symbols, in addition to the artist's own symbols and the subjective way of the fairy-tale form, which was related to the formation of the god (Pan) and the rest of rural gods of the Greeks. The artist showed the character, which revolved around the subject of the painting of a mythical object shape with: its lower half as a goat, a symbol of animal cruelty and lack of control instincts with respect to human survival and the other half in the form of human body bloated abdomen, with a snake stick to a large-sized fly. It symbolizes what is dirty, and used the bloated abdomen, which is full of fat to replace the head and represents the center of senses, measure and thought in human-being. The eye symbol expresses the sense of sight and confirming the presence of the head in this region and thus senses do not work.

Another snake reveals a popular fangs and tongue, wrapped around the arm carrying a dagger, as if this snake is a companion or assistant for the hand in doing the evils. The fairy-tale object is topped a radioactive element, the dagger passed through its center or death... an expression of assassination,

killing or destroy, the truth, the light and civilization which are displayed in the symbol of the radioactive sun.

As the pharaohs used hieroglyphics in their designs, El-Sageeni also used Arabic language alphabet and words as form and decorative elements to fill the space, giving the surface a kind of shadows created by the formation of diverse lines; between the vertical, horizontal and curved, with distribution points in the form of a prominent small circles around the writings in an innovative way. All those elements came together to innovate morphological kind of writing created as El-Sageeni innovation unit, which attracted those who see it to decipher the symbols, and paved the horizontal lines between spaces of written elements with kind of tracking the details and the interpretation and reaching a way to read it.

"The artist tended to decorate the surface because of the basic element existing in the circle center filling the space which the design spread on. The decorations and diffraction of surfaces came through letters and words, to add up to the enjoyment of the spectator with overall work when tracing the details. At for writing, it is a kind of orthographic prose written by the artist to express his trends and personal views about a certain hated class of people in the community, and it was revealed at the end as this legendary fairy-tale object found in work [7].

Sculptor: Ahmed Osman

Sculptor Ahmed Osman is considered an important sculptor of the first generation. He made many paintings of protruding Sculpture that tell some historical events, some of these paintings outline the zoo and some important places in Egypt. Among the works of this great sculptor there is a piece of the protruding sculpture spelling the magical Egyptian spirit and reminding us with the enlightenment paintings, in ancient Egyptian art. Picture (4).

A woman with Egyptian features sitting above a square seat, reminding us with the seats in the ancient Egyptian art, putting her back to the painting wall. There is a large snake under her feet, which she has put her legs on in an attempt to control it. The Sculptor has confirmed this by the woman grabbing the tail of the snake in her hand and planting a powerful sword of her head with the other hand, embracing over her knees the eagle which is a symbol in Egypt flag in an attempt to signify that she is trying to protect this country, represented in the flag, of the danger of this snake, which represents the enemy. The painting reminds us of the magical paintings that appeared in the Ptolemaic era where god "Harpocrates" seen standing upon the heads of crocodiles and catching snakes and dangerous animals in his hand, in an attempt to indicate that he was controlling the world. The painting provides the same magical votive, the

features of the Egyptian farmer-woman sitting like queens and gods in ancient Egyptian art as the artist



The sculptor; Fathi Mahmoud:

He was from the sixties generation and was influenced by the European directions, especially sculptor "Bourdelle". He was of a high talent lost between Pharaonic and modernization. He had made many memorial goofy paintings of sculpture, which pronounce the academic realistic style, including the goofy sculpture painting at the entrance of Cairo Chamber of Commerce building, a large-sized painting dealing with trade between the world countries and continents. the artist dealt with most of the world's population careers and industries, the part needed here the one in which the artist represented Mediterranean as a surreal unrealistic body taking us into the world of Greek mythology, picture(5). The artist Fathi Mahmoud, sculptured the Mediterranean in the form of the god "Poseidon "; god of the seas for the Greeks, which is always in the form of a man in the upper body and ends with half fish, and out of the back come two open wings in power, and in his other hand the famous trident arrow. The artist dealt with the mythical character in a very realistic academic way where strong muscles appeared obviously.

Two women are embraced by god "Poseidon" who opens his arms and wings in front of him. One of the two women has African features and carries a basket of fruit representing Africa and its resources. The second woman has European features and above her hand a gear and a beam of electricity as a symbol of Europe and its industrial development. The artist

wanted to emphasis his being Egyptian and influenced by his national arts.



emphasized on his surreal study through studying the fish with its scales and tail, as well as, in his accurate study of wings to provide a mythical creature of surreal spirit, inspired from Greek heritage to express the Mediterranean Sea which connects three continents with their cultures.

Artist Mohamed Rizk

Mohammed Rizkis considered as the copper forgings artist, who has a social political trend, and differs from many Egyptian artists in his refusal to comply to a frequently rigid template. His artistic stages are crowded by stylistic interference (1), his artistic works, which were all formed from the ore of wrought or cast copper carrying Egyptian features of the Egyptian farmer and his concerns, or rebellious rejecting citizen. This gave his works their sincere Egyptian spirit. But from time to time, some of his works show their Egyptian surreal features, fitting them with his social themes and expressing the distinguished Egyptian spirit. In figure (6), he provides a piece of relief sculpture on the copper foil named "eagle", in which Egypt and its leader, Gamal Abdel Nasser were express unimaginatively. The artist expressed with simplicity the commander in a halftone image of a strong muscles, wide chest man, the human head was replaced by an Eagle head, the eagle, which is also found on the flag of Egypt, looking in a sharp glorious side look, threatening his enemies and honoring with being Egyptian. His hands have extended into the bottom embracing two ships, one of

them; large and surrounded by his palms in an attempt to express the homeland, and obviously through the painting. It is obviously clear that the artist expresses the nationalization of the Suez Canal.

And is this confirmed by the sunken carving of the navigational channel in the background on top of the man's shoulder next to which a line of verse "the land is mine and channel is mine, the sailing channel stands for my life" and then the date July 26 1956 were written,, the artist expressed these events in a simple Egyptian art-work. The main character, the head-eagle man was expressive of events and of Egyptians and their leadership control of their own destinies and their country which emphasized on the strength of the sculptured character. The existence of a tattoo on the eagle chest, which is a lion with a human head clutching a sword and behind it there are the sun's rays, in an attempt to refer to the heroes of the folkloric stories like Abu Zeid al-Hilali and Zanaty Khalifa and the simile he made between the commander and these folk art heroes. The head-eagle man, as well as, the tattooed lion on the chest with human head carry the ancient Egyptian spirit. The first reminds us with the god Horus and the second takes us to the Egyptian gods. The work moves on with his pure Egyptian nature to the world of the ancient Egyptian gods with its all surreal mythical fiction.



Artist Mohamed Osman

He is from the second generation of Egyptian artists and introduced a lot of relief sculptures and statues. His works were always full of symbols and connotations. If a modern artist lives in an era and environment enriched with a great fortunate cultural level of various intellectual aspects, then what is aimed for by his symbols did no locate in the narrow circle that the far-past time artists were thinking within its limited scope. The symbol aims to nature, life and

thought, and the elements of various, spacious prospects of these aspects (1). The artist Mohamed Osman works are filled with plenty of political and social connotative symbols that are always portrayed in a simple and realistic style tending sometimes to abstract and Surrealism.

In the art-work, picture number (7), the artist Mohamed Osman introduces a painting of relief sculpture representing departure, mass migration or in other words of displacement, which happens when the earth is narrowing its people as a result of aggression or political conditions. He presented the painting in which portrays a group of people in different actions carrying their belongings, walking behind on the left of the painting a large-sized man based on a stick in his hand to symbolize wisdom and leadership, and in his other hand a branch of plant to signify the earth and treasures. On the right of the painting, the artist shaped their abandoned homes in a small and simple geometric size. These homes were surrounded by barbed wires. On the sky of the painting appeared the treacherous enemy in the form of a chimera similar to an owl in her face and the Dragon in teeth, with a strong hand resembling the eagle foot with sharp talons coming-out of his body, a necklace hanged on the neck of that fairy-tale monster, of "David's" star to signify the treacherous Zionist enemy. The artist has made an expressive painting carrying a lot of symbolic meanings and connotations, as well as carrying a surreal symbol in this fairy- tale object that represented the enemy. The artistic mixture between surrealism and symbolism serves the artwork and emphasizes the depth feeling of suffering and the Palestinian case.



Sculptor Al-Sayed Abdu Sleim

"The legend hosts in the Egyptian countryside after migrating from the bustling crowded cities. Perhaps the legend hosts in Egypt countryside since the beginning of history. Every village has its legend, with which it boasts in public and secret, in narrative and in the untold of the stories". The legend of the

village" Ebashan "in Billa city, governorate of Kafr el-Sheikh is the highly creative energetic artist (Al-Sayed Abdu Salim) (1) who made unique and legendary achievement for himself, his town and his country since his graduation at the Faculty of Fine Arts in Alexandria in 1976, and so far. He is a sculptor of an experience in sculpture that reflects the depth study of Egyptian environment and relied on innate, popular, and the metaphysical to give him uniqueness, as in his statues the raw well of the legendary intuition was utilized.



His artworks deal with contemporary issues, but with a popular sense inspired by the folkloric myths which found in the countryside, where there is a cultural, fictional and legendary storage inherited by generations and fills imagination with stories of legendary folk tales that are connected to reality, but t addressing certain issues in a timely fashion. The artist was able to take from this well some field works and paintings from wonderful wrought copper, offering exclusive Egyptian vision t for themes, riddles and legends.

The researcher presented a set of works that stemmed from that concept, and implemented in a manner of relief sculpture using hot or cold wrought red copper with dominant variety of known hammering methods.

The wedding painting, picture figure (8) size 67 × 100 cm, in which the researcher dealt with popular weddings using ideological believes deposited inside the popular concepts of weddings. He set it off inside the legendary wedding Icon whose relief at the feet of history through ages. The main element in the painting is a cart pulled by two dogs, one busy by looking behind, and the other is busy by food thrown to it on the ground. And the cart was set along the horizontal painting until its center. Its trestle, a portrait of a bride wearing jewelry on her wedding day, is a mixture of

the popular and the Paranoiac, with four wheels formed human feet, and in the middle of the cart, the bride sat and dressed in the wedding crown, and a two-antlers bridegroom in animal masculinity clutching a snake as a wedding crown throne for him.

Both of the bride and bridegroom sat on rectangular seat surrounded from the top by a crocodile, son of the immortal river. On the front of the cart two people stood, one is a devil, the other is an angel beating him with a stick or waving him to wait a bit not to spoil the couple their wedding. In front of the couple, directly, a dish on our ablesat man wedding to his final resting place. Flying over them a human bird spreading its wings in a spoiled way, and looking for the next unknown coming from the sighted tomorrow. At the bottom of the painting there are invitees; one hits the tambourines and the other screams with joy or sorrow, animals snort, birds sing and a sculptor carrying his chisel is proud by his history and production.

The artist stressed on the prominent and sunken lines of the painting with wrought copper to confirm human joy, the expression of joy and seduction. And because peoples are all rejoice their joy and wed their successes to the others, there is no way at all to achieve the dream.

Dogmatic wedding in the People's concepts is the bride procession, but the wedding found in the painting was exclusively identified by the researcher as a folkloric myth, accessing to the river of life and immortal culture of the ancient Egyptian Pharaonic heritage.

Artist Ahmed Gad

He is one of Egyptian artists who made large-sized artworks for beautifying public places. Also, he presented a set of field work. In one of the large-sized painting of sculpture, he introduced some elements that carry the legendary features. In figure (9), the artist introduces the winged- horse as part of the painting dealing with the subject of Egyptian life with its victories and industrial and agricultural progress. In this painting, the artist utilized an unrealistic element, a winged horse, to symbolize the headway towards the cultural and intellectual progress, and this fairy-tale object takes us to the world of ancient myths.

The winged horse was found first in Greek mythology; however, it was repeated in some works in the Coptic and Islamic art. The winged horse carried out by the artist tended more to be a kind of Islamic art as its hair turned into decorative units, wings as well came nearer to the decorative shape to give the mythical surreal form, which is a mature academic study that links ancient civilizations and ancient sequential arts, and refers to a wide culture inspired by the previous art civilizations, offering a new and contemporary artistic vision and expressing realistic

and social visions and carrying the Egyptian sense with all its features.



Artist Mohamed Zakaria Taha:

Mohamed Zakaria Taha, took the Cubist doctrine and that appeared in most of his artworks either field or relief sculpture. The artist, Zakria Taha, depended on the natural picture geometry. Despite of the cubic style false depiction of the natural forms, but their sculptural compositions distinct retain some realistic shapes, where elements of organic forms do not disappear completely. Through the cubic style, the

artist introduced his artworks that did not disappear in the elements of organic forms completely. Through cubist style, the artist introduced his artwork of Egyptian features that appeared in most of his works and represented in the features of a farmer and farmer-woman dress and a lot of Egyptian elements influenced his artwork and maintained the Egyptian identity.

Although the direction of the artist's artworks belongs to the Cubism style, the artist introduced through the cubist style works of relief sculpture carrying the mythical sense of character and tended to Surrealism.

Picture (10), which is a work of raw stone that the artist loved and presented through numerous works of prominent sculpture. The artwork named, *"wild fish"*. It is a painting of the wildfish with a mythical shape, having a bird's legs. This wild fish went out from its aquatic environment in order to breathe atmospheric air despite the presence of gills, its movement look as if it was motivated, waiting to devour a prey, and on her face the expression of fierce."(1)

The artist managed with his cubist style to makes us feel that the fish, a beautiful object, has turned into a plane ready to take off from the ground in a highly motivating picture. This was emphasized with the fish walk on legs that carry it in a wonderful surreal image. Fins and tail were in a cubist portrait in which the artist moves between geometric spaces with a highly artistic skill.



Artist Ahmed Al-Ghoul

He is an Alexandrian artist whose roots coming from Upper Egypt and this is confirmed by his works which were full of old tales. He reminds us of

childhood in the village where grandma sit with grandchildren around to tell them about our Ogress'mother and the Mermaid. It appears that this greatly influenced in the artist's works. The artist gave

many works of field and prominent sculptures under the significant names, for example *The Holder of Human Sins* and a statue of HajaZulekha; an image that takes us back to the Egyptian village and its artistic richness of popular folkloric stories with all the strange naughty stories. He offers us an artwork of relief sculpture called "blowback 1"(Al-Naksa1) picture (11). Looking at the work, one cannot find clear elements features that distinguish its natural form.



But, the painting is full of expressive, spontaneous and non-mature forms, which contend in a composition full of organized random to denote the events of that tragedy, a blowback in 1967. The painting presents viscous human forms. The artist dealt with Surreal instinct when showing only eyes staring of some animals and mythical objects such as snakes and reptiles, a stylized and unrealistic image symbolizing the evil forces that attacked the country.

And, also, there are some small houses compacted and turned their windows into eyes to stare in amazement and wonder, as if each configuration denouncing the event that shook Egypt and the

Egyptians, and the Egyptian people did not wake up until the victory of October 1973.

The artist has managed provide Egyptian feeling at this time that are shock and amazement displayed in the human faces, as well as in machinery, houses and trees for conveying sincere emotion presented by the artist in a richly surreal way; detailed and meanings. In the picture, the human transformed into something gelatinous and animals turned into armies of evil, homes and trees turned to the nation parts that cry from the brutal enemy. The artwork, despite the many small details and expressive images of unrealistic, takes us to the world of imagination and reminds us of the children drawings with their instinct and amazement.

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